

## PEOPLE WITHOUT LIBERTY

### BLACK AMERICANS

Homeless, American Indians, Puerto Ricans, ~~American Indians~~  
Women, Gay, Lesbians, Unemployed, Poor, Farmers, Migrant Farmers, veterans, Illegal Immigrants,  
Blacks in South Africa, Afghans, Solidarity Members, Russian Jews. Palestinians,  
Nicaraguans, Peruvians, Chileans, Native Indians of South America, Parents of Missing Childrens  
of Argentinians, Angolans, Ethiopians, Sudanese, ~~MEXICANOS~~ CHICANOS, Haitians, Jamaicans, Dominicans,  
Asian Americans, Iranians, steel workers, auto workers, coal miners, Ghetto Residents,  
Public Housing Residents, Communities near Nuclear Dump Sites and Nuclear Power Plants,  
~~WORKERS~~ ~~Workmen~~ <sup>AT</sup> Nuclear Power Plants, Mentally Disabled, Physically Disabled, Single family Mothers  
and their Childrens, Elderly Singles of America, and More, and More, and More!

*There are no Liberty*

*Liberty for all people  
does not  
come from  
Restoration of a statue*

~~help~~  
*Restore People ~~Liberty~~ Not a statue.*

*Liberty is for people not for Statue.*

*Collective of United Reform.  
~~Organization for United Reform.~~  
United Reform*



Liberty and Lower Manhattan Skyline in  
New York Harbor.



Alfred Mainzer, Inc., 27-08 40th Ave., Long Island C.

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Aerial view

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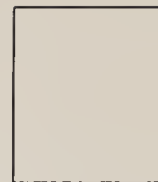
Statue of Liberty in LOWER NEW



27-08 40th Ave., Long Island City, N. Y. 11101

PRINTED IN ITALY





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# STATUE OF LIBERTY AND LOWER MANHATTAN

NEW YORK CITY

This unusual aerial view over New York Bay shows Liberty Island in the foreground with the skyscrapers of Manhattan's financial district in the background. The Brooklyn Bridge is just on the right.

DT-92994-C Aerial photo by Jim Doane © Dexter Press



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### STATUE OF LIBERTY and WORLD TRADE CENTER

The majestic Statue of Liberty rises 305 feet in the air and is a timeless reminder of "Good will toward men" as she welcomes everyone. The New York City skyline is dominated by the twin towers of the World Trade Center.

Photographer: Joe Azzara

Manhattan Post Card Pub. Co., Inc., 71-03 80th St., Glendale, N.Y. 11385

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### UNCLE SAM'S AWKWARDNESS.

NEW ARRIVAL FROM FRANCE—"Ah, Monsieur Uncle Sam! Escort me to my pedestal, s'il vous plait."

UNCLE SAM—"H'm. Well, you see, the fact is, Miss Liberty, we've only had ten years' notice to get the tarnation thing ready, so it isn't quite finished yet. But I reckon it will be complete by the time you get through the Barge Office."



# HARPER'S WEEKLY

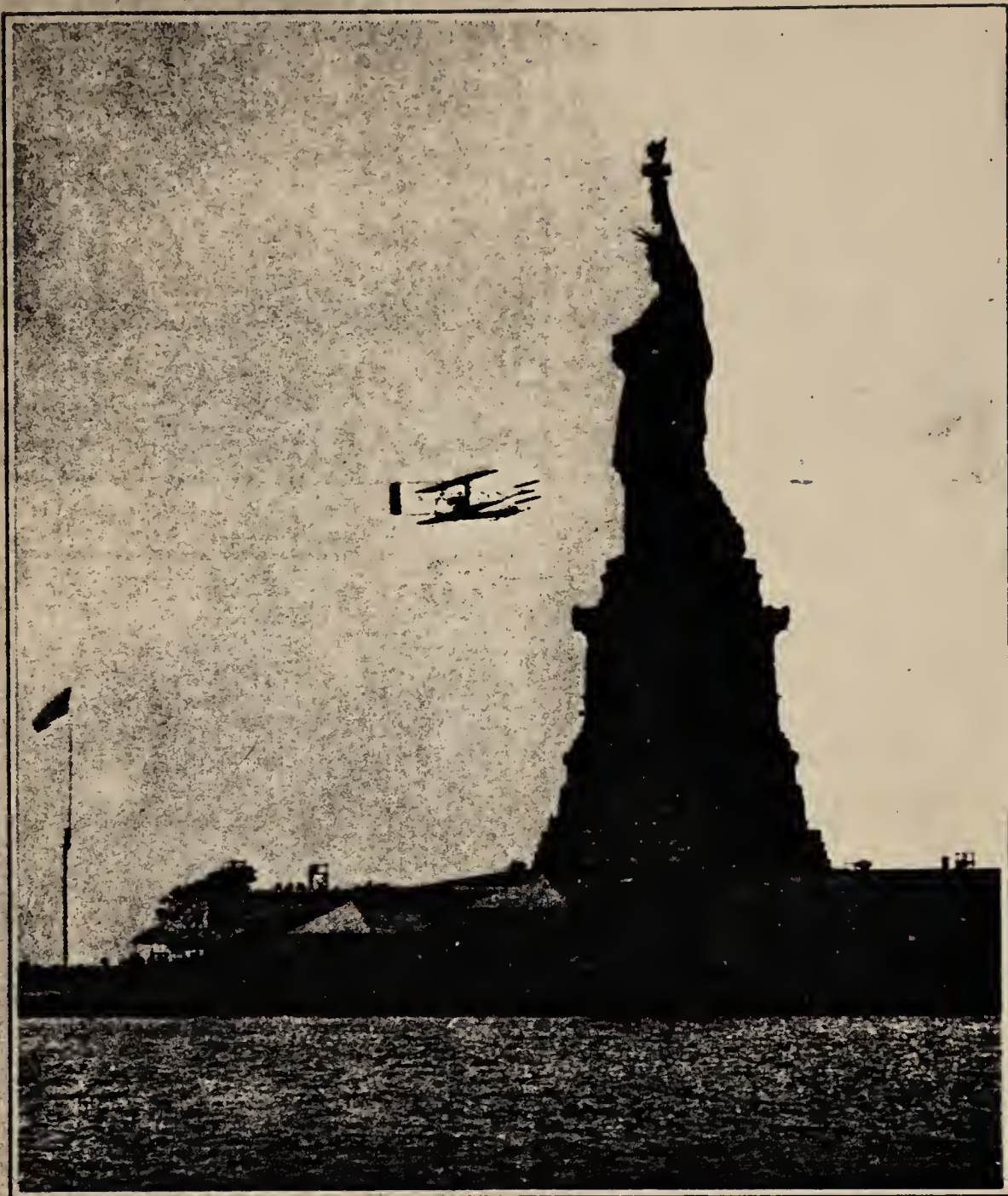
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## A NEW KIND OF GULL IN NEW YORK HARBOR

Walter Wright, who was under contract to give demonstrations with his aeroplanes during the Hudson-Fulton celebration, made a most spectacular flight on September 29th, when he circled the Statue of Liberty in New York Harbor, and returned to the starting-point on Governors Island without mishap, reaching a speed of fifty miles an hour.





*Liberty's right forearm and torch were displayed in 1876 at America's centennial exhibition in Philadelphia. Visitors delighted in being photographed on its balcony. The sheen of the then-new, penny-colored copper is apparent in this old photo.*



*For a while, Liberty seemed like a surreal goddess, shrouded as she was in scaffolding and surrounded by the Lilliputian (comparatively speaking) neighborhood of narrow streets and low rooftops. The Paris workshop of "Gaget, Gauthier & Comp<sup>ie</sup>," in which Liberty was given birth, appears to the left in this historic stereopticon photo. The statue was later disassembled and crated in preparation for the long journey to America.*





RARE BOOK DIVISION; THE NEW YORK PUBLIC LIBRARY, ASTOR, LENOX AND TILDEN FOUNDATIONS

*Amidst the surprising disarray of the cavernous workshop (above) are the full-scale models of the hand and tablet, the preceding model, and a quarter-sized head. The wooden molds and copper sheets (right) were used for Liberty's final form. The forty workers posing for the photo above are engaged in different phases of the construction, which were carried on simultaneously. These photos are remarkable for their time, given the primitive knowledge of indoor photography then available. They—together with the photos on pages 14 and 18—are the work of Pierre Petit and were originally published in 1883 as part of a limited-edition photographic album that documented the work in progress. The albums were autographed by Bartholdi before being presented to various important personages.*



*The War Department, which took over Liberty's administration from the Lighthouse Board in 1902, stationed military personnel on Bedloe's Island for many years, even after the Park Service took over responsibility for Liberty in 1933. Visitors to the statue were confined to the area of the historic star-shaped fort.*





*Frédéric Auguste Bartholdi was born in Colmar, a city in Alsace in northeastern France, on August 2, 1834. His father died when Bartholdi was a child, and he was brought up by his strong-willed mother, who encouraged his artistic abilities. The Franco-Prussian War of 1870–71 (in which he served) and its aftermath—the cession of his Alsatian birthplace to Germany—profoundly affected the sculptor, an intensely patriotic man. Thus, for Bartholdi the creation of Liberty may have been a private as well as a public statement of an ideal. Bartholdi died in Paris on October 4, 1904, at the age of seventy, having achieved lasting fame through his masterpiece, the Statue of Liberty.*

THE NEW-YORK HISTORICAL SOCIETY, NEW YORK CITY





KC DENDOOVEN

*Liberty is not as passive as she may seem to some. The just-broken shackles at her feet, for instance, reveal her to be a strong participant in the fight against tyranny.*

*In 1870 Bartholdi completed this terracotta model—  
20 inches (52 centimeters) in  
height. It is one of the few such  
models to be found in the United States.*



MUSEUM OF THE CITY OF NEW YORK



*Liberty's head and upper torso were completed for display at the Paris Universal Exhibition of 1878. Visitors who wished to see the interior were charged admission; the money raised in this way helped pay for the costs of the construction work then underway. The plaque identifies the exhibit as the "Monument de L'Independance, La Liberté Éclairant le Monde."*



*Like a giant jigsaw puzzle, the finished pieces of copper were fitted together. Her armature in place outside the workshop, the incomplete Liberty already towers over nearby buildings. In the foreground her torch and head are incongruously juxtaposed.*

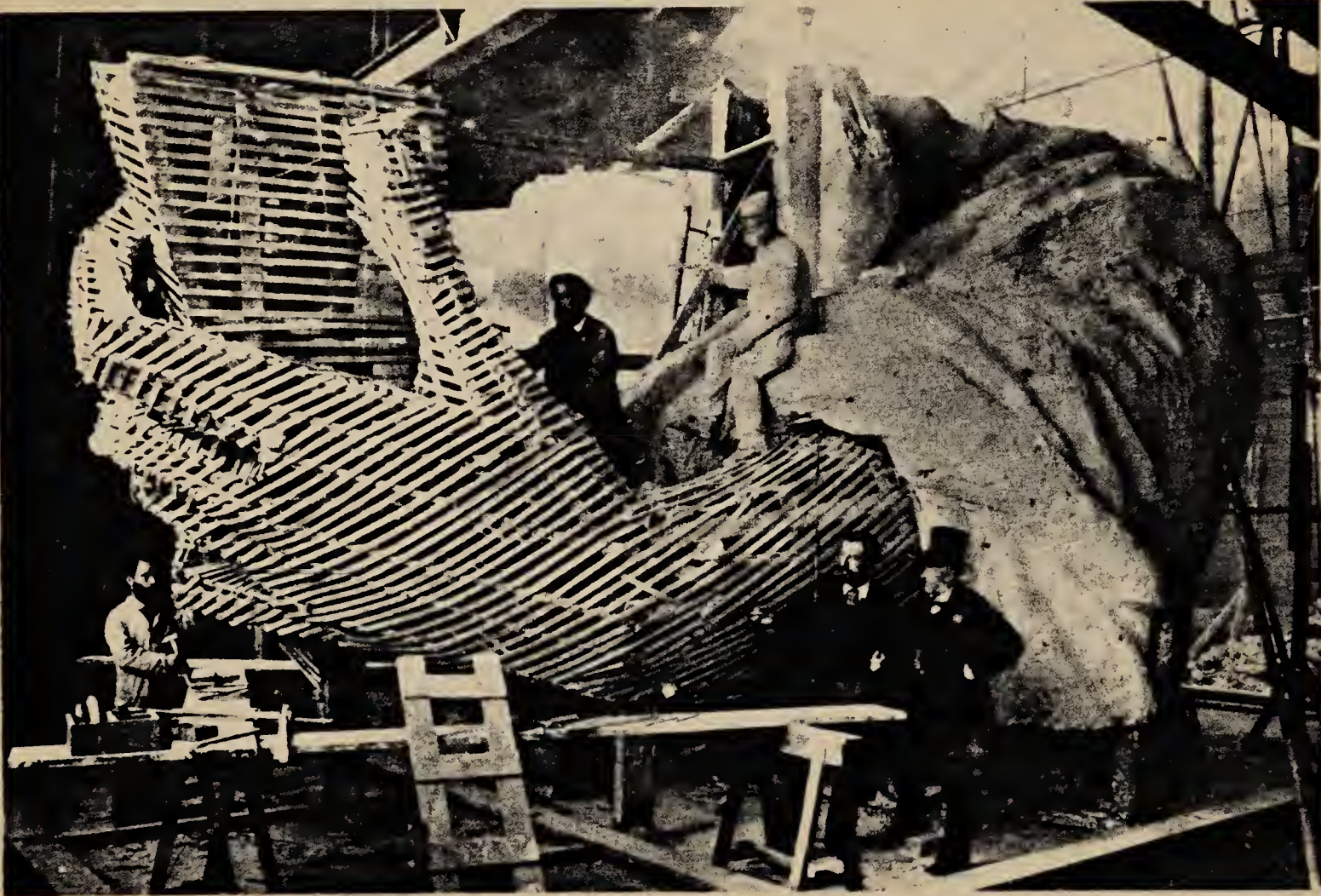
*Liberty's crown rests upon a modest coiffure reminiscent of the styles of the late nineteenth century. The repetitious lines of the hair suggest the undulating waves of the sea and are an example of the remarkable detail that was attained in the sculpturing of the statue.*

that he and others, in bridge building, had already proven empirically correct. The high, airy bridges for which he was famous did not rely upon the sheer bulk and weight of masonry for strength. (Oddly, traditionalist Viollet-le-Duc's theoretical solution for the stabilization of Liberty was to fill her interior to the hips with sand!)

In Liberty, Eiffel produced one of the first great curtain-wall construction structures, foreshadowing the late 1880's development of the skyscraper. (Viollet-le-Duc, who had engineered the head of Liberty, already on display, had once suggested that "a practical architect might not unnaturally conceive the idea of erecting a vast edifice whose frame should be entirely of iron. . . .")

Basically, the structure is this: A central pylon 29.54 meters (96 feet, 11 inches), formed by four huge iron posts running from the statue's base, supports the weight of the entire structure. From this central tower extends a network of smaller beams, secondary iron work that conforms to the shape of the figure and tertiary iron bars that





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